

THEATER PARKING
35c
6 P.M. TO 12 P.M.
STAR PARKING PLAZA
10th & E Sts. N.W.

LOANS
On Diamonds, Watches, Jewelry, Cameras, Guns, Etc.
Oldest Loan Office in Metropolitan Area
HORNING'S
18th and No. 1 Highway
1 Mile South of Highway Bridge
Arlington, Va.
Take Bus from 12th & Pa. Ave.

EVENING PARKING
40c
6 P.M. TO 12 P.M.
CAPITAL GARAGE
1320 N. Y. Ave. N.W.
Between 13th and 14th

DELICIOUS
Tang o' the Sea Food

For over 25 years O'Donnell's has been known for consistently delicious meals at reasonable prices. The next time you dine out, dine at O'Donnell's.

LUNCHEONS 55c up
DINNERS 95c up

O'Donnell's SEA GRILL
1207-1221 E St. N.W.
Thos. A. O'Donnell

AMUSEMENTS

NOW SHOWING
Doors Open 10:30 a.m.

Douglas FAIRBANKS, Jr.
Maureen O'HARA
Walter SLEZAK
SINBAD THE SAILOR
in Technicolor

Warner Bros.
METROPOLITAN

Next Attraction - Deanna Durbin in "I'LL BE YOURS"

EVERYBODY is talking about NORA -
YOU CAN TELL THE WORLD...
NORA PRENTISS IS TERRIFIC

ANN SHERIDAN
in Warner Bros.
NORA PRENTISS

To be followed immediately by these outstanding hits -

DANE CLARK and MARTHA VICKERS
and SYDNEY GREENSTREET starring in "THAT WAY WITH WOMEN"

DICK POWELL and EVELYN KEYES
starring in "JOHNNY O'CLOCK"

TERESA WRIGHT and ROBT. MITCHUM
starring in "PURSUED"

HUMPHREY BOGART and LIZABETH SCOTT
starring in "DEAD RECKONING"

RONALD REAGAN and ALEXIS SMITH
ZACHARY SCOTT in "STALLION ROAD"

WARNER BROS. Earle
13th Near F

'Best Years of Our Lives' Proves Itself Best Drama of Year

By Jay Carmody

A distinguished audience headed by the White House family last night added Washington's vote to "The Best Years of Our Lives" as the best motion picture of 1946. The screenplay, opening at Keith's in a brilliant benefit prelude to its public showing today, sustains all the enthusiastic things that have been said of it, deserves the prizes it has won. Now, in the second year of restless truce, it tells what homecoming was like after the greatest war in history. It does not tell that story fully, of course, but in dimensions adequate to make "The Best Years of Our Lives" a fine, living summary of one of man's greatest dramas.

The major credit for the screen-

play at Keith's is difficult to place. The easy thing to do is bestow it upon Producer Sam Goldwyn as the man who assembled the superb talents which were able to reduce the huge story to its simple, human values. It takes them three hours to tell it, which is longer than the usual screen feature, but never a minute is wasted.

The screenplay which William

"THE BEST YEARS OF OUR LIVES," an RKO Picture with Dana Andrews, Fredric March, Myrna Loy, produced by Samuel Goldwyn, directed by William Wyler, is a brilliant benefit prelude to its public showing today, sustains all the enthusiastic things that have been said of it, deserves the prizes it has won. Now, in the second year of restless truce, it tells what homecoming was like after the greatest war in history. It does not tell that story fully, of course, but in dimensions adequate to make "The Best Years of Our Lives" a fine, living summary of one of man's greatest dramas.

Wyer directed and Robert E. Sherwood wrote from a novel by MacKinlay Kantor is notable most of all for its quality of understanding. It evokes perfectly the feeling that this is how it was, which was so many contradictory things. Some of these were courageous and some cowardly, some funny and others sad, some sordid and others shining, but all of them human and honest and never over-sentimental.

In becoming a motion picture with a heart, and a quite healthy one, "The Best Years of Our Lives" draws upon the services of one of the finest casts ever assembled. Goldwyn spent as wisely as he did lavishly for the services of Fredric March, Myrna Loy, Dana Andrews, Teresa Wright and the others. And he chose with rare discrimination when he came up with Harold Russell, a handless veteran with no acting experience, to play the role of possibly the most dramatic character in his story.

"The Best Years of Our Lives" is a simply patterned screen narrative. It tells of three men coming back from the war. One of these is a middle-aged banker (March) who returns as a sergeant and a wiser man than his banking experience ever would have made him. Another is a glamorous boy airman (Andrews) who was a socialier before they made him a falcon. The third is a former high school athlete (Russell) who comes back handless and, worse still, heartless for the life he had planned.

The genius of Wyler as director of the Goldwyn screenplay is that he never lets his principals become mere symbols and succeeds marvelously in keeping their story from becoming fuzzy and too involved.

If it takes a bit of fiction to keep these three diverse characters together in their post-war world, Sherwood, Wyler and the picture's cast give the fiction a high plausibility. It seems that it could not have been any other way after their return to Boone City, a large but neighborly community where social differences do not mean the usual extreme of separateness.

So Al, the banker with two grown kids and a charming wife, Fred who comes back to a sleazy home on the wrong side of the tracks and a war bride of dubious character, and Homer who suddenly felt the loss of his hands, work out their adjustment together.

The gamut of the emotions is covered in the three-pronged story but it never loses compactness. Banker Al whose sergeant's stripes have turned him into a bellicose liberal is the comedy character of the three. Fred who likes neither his sloopy play-girl wife nor the idea of resuming his old soda fountain job is the romantically dramatic one. And Homer, who has no hands to run through his girl's hair, carries the story's burden of restrained poignance.

The incident through which these principals move is intelligently honest, never fancy. It is dressed with finely varied dramatic meaning in scene after scene. Many of these are among the best of their type in screen story telling. There is, for instance, a memorable first-night-back when the restless trio and the banker's wife and daughter get together on a binge which helps unwind their nerves.

It sets the standard for a dozen dramatic highlights in the story's progression.

Among these are Homer's awkward retreat from his love for the girl next door, and from the solicitude of his over-kind family; Fred's reunion with his alcoholic father and his dilapidated stepmother, his pursuit of his gad-going wife and the ultimate embittered meeting; and Al's return to the bank and his discovery of how little bankers know of human nature as compared with a man who has been a sergeant.

There is a choice of three love stories in "The Best Years of Our Lives," each superbly told. Simplest of the lot is that of the banker, Stephensons, Al and Milly who have an adjustment to make after their years of war separation.

The drama of the other two is higher, highest in standard screen terms in the case of Andrews who must rid himself of Virginia Mayo before he is free to wed the brave, high-principled daughter of the Stephensons, a girl played by Miss Wright.

Most fascinating of the three, however, is the love story of Homer and the girl next door, a story whose elements are those of the maimed veteran who must learn all over again that he is a man.

"The Best Years of Our Lives" is a splendidly acted screen play, as everyone must surely have heard by now. Its best single performance probably is that of March, which has been nominated for an Academy award. In a way, however, even this carries less of drama than the work of Russell as the wounded sailor, Homer.

There is little to choose, at their best, between those mentioned and the portraits created by Andrews of the frustrated airman, Miss Wright as the girl who rises above her conventional discipline to help him, or Miss Loy as the bewildered and brave wife of the banker who came home with a truculent ex-sergeant.

What Joan Crawford thinks of night clubs and people who go to them shouldn't happen to a skunk. "It's a fish-bowl existence," says Joan. "I'd be as comfortable in a bathing suit at Hollywood and Vine."

Everybody, if Joan's version is true, goes to night clubs only to see what everybody else is wearing—and drinking.

Craning her neck over the shoulder of an imaginary companion, Joan mimics: "What kind of a cocktail is that? Let's stick around. Three of those and she'll need a blotter."

People who are attracted to night clubs, Joan believes, have something wrong with them. "You don't go to dance, because you can't dance. You don't go to drink, because the drinks are no good. So what the heck do you go for?" Bachelor Girl Joan lives, as you may have surmised, with her mother. She blocks all studio attempts to link her romantically with some young male star. She's one of the serious youngsters from the New York stage who is going to be a success or bust a gasket trying. She's frank, free and easy, and comfortable to be around.

"I like to dress up," admits Joan. "Don't get me wrong. I love dinner parties at friends'. But if I go to a night club once in four or five months, I've got a tummyful. There isn't a thing you can do in a night club that's worth the money and effort."

Doesn't she even care for floor show?

"Well, I've been to some Hollywood parties," says Joan, "where you get a bigger laugh out of the receiving line than anything you'll see on the Sunset Strip."

AMUSEMENTS
Constitution Hall, Thurs., Mar. 20, 8:30
O. C. CAPPEL presents
"The Modern Panamint of the Violin"
FRANCESCATTI
In full length recital
"Electrified the audience with his superb playing." Alice Everman, Wash. Star.
Tickets \$1.50 to \$3.00
CAPPEL CONCERT HALL
In The Hecht Co. Record Shop, R.R. 3065

THRU FRIDAY!
Luscious Viviane ROMANCE CARMEN
SIDNEY HIPPODROME
LUSTS
KIX AND BY 9:00-10:00 P.M.
OPEN 4:00

Loew's PALACE NOW
Doors open 10:30
DANA ANDREWS
Boomerang!
with
JANE WYATT · LEE J. COBB
CARA WILLIAMS · ARTHUR KENNEDY
SAM LEVEN

Loew's COLUMBIA
Tomorrow Doors Open 11 a.m.
The BEGINNING OR THE END
STARRING
ORLA DONLEVY · WALKER
Tom DRAKE · Beverly TYLER
Audrey TOTTER-Hume CRONYN
Ends Today
"LADY IN THE LAKE"



SWASHBUCKLER — Douglas Fairbanks follows in his late father's footsteps in the minor-league profession, in the Technicolor "Sinbad the Sailor" now at the Metropolitan.

Symphony Drive Workers Meet Tomorrow to Report

Workers in the 17th annual sustaining fund campaign of the National Symphony Orchestra Association will meet at 12:30 p.m. tomorrow in the Mayflower Hotel for a report on the campaign.

The drive was extended from February 27, scheduled closing date, when only \$112,989 of the \$175,000 goal was reported.

Committee reports will be broadcast over Station WMLA from 1 to 1:15 p.m. Mrs. C. C. Glover, jr., chairman of the women's committee, will preside in the absence of Edward Burling, jr., campaign chairman. Mrs. Glover is a member of the Steering Committee for the campaign.

AMUSEMENTS
TRANS-LUX
LEWIS & MINERS
ARE "GUILTY" SAYS
SUPREME COURT
MEXICO HAILS
PRES. TRUMAN
MARSHALL OFF TO MOSCOW
WMLA—Hourly Newscast

PIX 13th & H
Guest in the House
ANNE BAXTER
WMLA W 2
DETOUR
NEAL SAVAGE DRAKE

GAYETY
BURLESQUE PRICES
CON. ADDED ATTRACTION
10 A.M. CAROLLE CLAIR
11 P.M. MARTY TURMAN-HARRY LINDER

Where and When

Current Theater Attractions and Time of Showing

Stage.
National—"The Fatal Weakness"; 2:30 and 8:30 p.m.
Screen.
Capitol—"The Bachelor's Daughters"; 11 a.m., 1:45, 4:30, 7:15 and 9:55 p.m. Stage shows: 12:45, 3:30, 6:15 and 9 p.m.
Columbia—"The Lady in the Lake"; 11 a.m., 1:05, 3:15, 5:20, 7:30 and 9:40 p.m.
Earle—"Nora Prentiss"; 10:30 a.m., 12:40, 2:55, 5:10, 7:20 and 9:35 p.m.
Hippodrome—"Carmen"; 2:05, 3:55, 5:45, 7:35 and 9:25 p.m.

AMUSEMENTS
National Symphony
HANS KINDLER, Conductor
SUNDAY, MARCH 16—4 p.m.
EFREM ZIMBALIST
VIOLINIST
CONSTITUTION HALL
Prices: \$1.50, \$1.80, \$2.40 (tax incl.). Symphony Box Office, Kiltz, 1330 G St. N.W., NA. 7332.

Keith's—"The Best Years of Our Lives"; 9:15 a.m., 12:20, 2:25, 6:30 and 9:35 p.m.
Little—"Henry the Fifth"; 2:30 and 8:30 p.m.
Metropolitan—"Sinbad the Sailor"; 10:45 a.m., 12:55, 3:05, 5:15, 7:30 and 9:45 p.m.
Palace—"Boomerang"; 10:45 a.m., 12:55, 3:05, 5:20, 7:30 and 9:45 p.m.
Pix—"Guest in the House"; 3:05, 6:20 and 9:30 p.m.
Trans-Lux—News and shorts. Continuous from 10:15 a.m.

AMUSEMENTS
MATINEE TODAY, 2:30
TONIGHT AT 8:00:
Saw at Box Office
The Theater Club
presenting
LAURENCE OLIVIER
in "HENRY V"
Released thru UNITED ARTISTS
Only Engagement in Washington
Prices: Evens, \$2.40, \$1.80, \$1.50, \$1.20 (tax incl.). All Seats Reserved.
Little Theatre 608 9th St. N.W. Tel. ME. 1326

AMUSEMENTS
NATIONAL SYMPHONY
HANS KINDLER, Conductor
★ **Rise STEVENS**
Glamorous Star, Met. Opera
Concert, Radio, Movies
HOWARD MITCHELL, Conducting
(Hit Parade Series)
Schubert's "Unfinished Symphony"
and Others
Tomorrow, March 13, 8:30 P.M.
CONSTITUTION HALL
Prices: \$1.20, \$1.80, \$2.40, \$3 (tax incl.). Symphony Box Office, Kiltz, 1330 G St. N.W., NA. 7332.

NATIONAL SYMPHONY
HANS KINDLER, Conductor
LAST CHILDREN'S CONCERT
SAT., MARCH 22—11 A.M.
OLGA SAMAROFF-STOKOWSKI
Prices: 60c, 90c (tax incl.).
Tickets at Symphony Box Office, Kiltz, 1330 G St. N.W., NA. 7332.

NATIONAL NOW PLAYING!
WE WASH. AREA
INA CLAIRE
in "The Fatal Weakness"
A New Play by EDWARD BURLING
MATINEES WEDS. & SAT.

Come At Any Time
Doors Open 8:45 A.M., Sunday 12 Noon. Midnight Show Every Saturday Night
Performances Are Continuous—No Reserved Seats
Increased Prices for This Engagement Only: 8:45 a.m. to 5 p.m., 90c includes tax
5 p.m. to closing 1.80 includes tax
"The Best Years of Our Lives" will not be shown in any other theatre in this area this season... at lower admission prices.

Samuel Goldwyn's
"The BEST Years of Our Lives"
starring
Myrna Loy · Fredric March · Dana Andrews
Teresa Wright · Virginia Mayo · Hoagy Carmichael
and introducing Cathy O'Donnell and Harold Russell
Directed by William Wyler · Screen Play by Robert E. Sherwood
From a novel by MacKinlay Kantor · Released thru RKO Radio Pictures

STARTS TODAY
RKO KEITH'S DOORS OPEN 8:45 A.M.
A WASHINGTON INSTITUTION
Opp. U. S. Treasury on 15th

THE MOST SINISTER ADDRESS IN HISTORY!
...where men have
to lie to live—cheat
to be honest—kill
to be honorable!

JAMES CAGNEY
Never so fighting-mad—and FRIGHTENED!

13 RUE MADELEINE
with
Annabella · Richard Conte · Frank Latimore
and Walter Abel · Melville Cooper · Sam Jaffe
Henry Hathaway · Produced by Louis de Rochemont
Original Screen Play by John Manks, Jr. and Sy Bartlett

STAGE
JOHNNY WOODS · ALPHONSE BERGE
The Originator of Radio Satire The Great Drapo
Ends Today **SAMMY KAYE** in Person
in Person
and "The Bachelor's Daughters"
Three Wonders on Wheels
The Atomic Dance Comic
LEONARD BARR with HELEN ESTES
TED LAWRIE

TOMORROW Loew's CAPITOL
F at 14th

Extra!
MARCH OF TIME
"FASHION MEANS BUSINESS"